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COVER. BOS LARKIN



December 1974





MYSTERY OF THE UNIVERSAL WEREWOLF Warrawolves can be killed by a silver bullet, right? Wrong- at least, wrong if your name is Lawrence Telbot, end your movie studio le Universal in the 1940's!

EDITORIAL, BULLPEN WEST . . Once again, your eerily arudite editor tekes aditoriel pot-shots (with silver bullats, netch) at prectically everything in sight. SUPER-HEROES VS. THE MONSTERS IN DISTANT LANDS

So you think the good of U.S.A. Is the Land of the Fiends and the Home of the Brutes, eh? Wall, wait'll you sneek e peak at this CRAZED VAMPIRES
You've seen Hungarien vempires, American vampires, English

They'ra French, of coursa. LON CHANEY: BEYOND THE WOLF MAN . . Contrary to popular bellaf, Lon Chenay Jr. did play other roles booldes the hairy horror. Here the late great star talks about these portrevals. In an exclusive interview.







WEREWOLVES: PART-TIME MONSTERS

Doomed to be men by dey, and killer by night — the werewolt is perhaps the most tregic of all creatures. A new look at the men-

FROM SHLOCK TO EXORCIST.
Because you demended it! Still enother in our special series on

in the midst of all the werewolf wonderment— an article on vemplres? Ah, but what good is any self-respecting monster mag

THE WOLF MAN OF SPAIN...
He's lived end died end lived egain ee meny times as Lewrence

Talbot — and the end's not yet in sight. Is he perhaps the greatest werevoid of 'small?

LON CHANEY SR: SIRE TO A DYNASTY OF TERROR
Before the Wolf Man, there was the Hunchback of Notre Dense—
the Phendron of the Opera—end more? The true facts was

Change Sr. - creature king of the ellent screen

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Traditionally, the werewolf can be injured or slain by only one substance; aliver. Yet, the greatest mystery behind the screen's most famous WOLF MAN, Larry Talbol (s.k.s. Lon Change, Jr.) was how he could survive virtually every attack, to return again-end egain-end again, Roy Haydock, associate editor of MONSTERS OF THE MOVIES, Investipeted this puzzling set of circumstances—and came up with

One evening in the year 1944, deep within the freezn see caverns beneath the runs of THE HOUSE OF other. The taller man was young Lawrence Taibot sal horror thrillers who three years before, in his first film, THE WOLF MAN, had been bitten by Bela the and the dread fate of lycanthropy; on nights of the full moon Talbot became a werewolf. The other man was thinner, older, a scientist whose idol was Frankenstein. His name was Dr. Gustav Neumann (Boris Karloff) and and his hunchback assistant Daniel (J. Carrol Naish). he had melted the ice that a year earlier in the movie FRANKENSTEIN MEETS THE WOLF MAN but tranped Lawrence Talbot as the Wolf Man, and

with a look that was nothing but sheer annuish. His "Who are you?" Talhot demanded to know "Why

"Perhans to heln you." Dr. Neumann said calmly. "No earthly power can help those who are marked by

"You came here to ask Dr. Frankenstein for help,

"Yes, but I was too late. He was dead," Talbot

Talbot planeed back to the cake of ice that had hold him thankful prisoner until this Dr. Neumann had shown up. "Now you've freed me." Talbot mouned. "You've brought me back to a life of misery." Talbot fastened a suffering look on Dr. Neumann

want to die. Only death can bring me release!" Dr. Neumann shook his head. "You don't have to die. my boy. You're wrong," he said. "I can help you, Show me where Frankenstein kept his journal, I'll build



rence Talbot indeed went on to produce Frankenstein's coveted journal of The Secrets of Life and Death for brain as promised. The fact is, it wouldn't have mattered whether or not Dr. Neumann even tried keeping his promise to Talbot. A brain operation, successful or not, would never have done Talbot much good. Because Talbot died in any of his five Universal horror thrillers from being whipped to death by a silver-headed walking stick, or was shot and killed by silver bullets (absolutely fatal to werewolves) or even actually underwent gardless turning up again and again as the Wolf Man in astrous 1950s box office slump in the horror film busi-

THE HOUSE OF FRANKENSTEIN (1944), THE HOUSE OF DRACHLA (1945) and ARROT AND COSTELLO MEET FRANK ENSTEIN (1948), Chapts was also the Wolf Man one time on television, on The Colone Cowedy Hour (1950) with Abbett and Costello and during the release of the Abbett and Costello horror comedy had gone on tour as the Wolf Man with Gloon Strange as Frankonstein's monster and Rela-

Lugosi as Dracula colebrate ten very successful years in the horror film business. Beginning with DRACULA (1931), and STEIN (1931), THE MUMMY (1932), THE INVISI-BLE MAN (1933), THE BRIDE OF FRANKEN-STEIN (1935). THE WEREWOLF OF LONDON (1935) and others. Universal had consistently been producing the best horror films and their ten-year celebration borror film had been designed to introduce yet another great new horror character to the screen; beast monster of the night, created by Cart Siedmak. writer of better horror thrillers, and makeup artist cuted the rather brilliant makeum for the studio's other noted movie monsters, including Frankenstein's monster, the Bride of Frankenstein, the Mummy, and even the original Universal werewolf, the Werewolf

Directed by George Waganer and written by Curt Sindmak, THE WOLF MAN, originally titled DES-Ralph Bellamy, Warren Wilham and Bela Lugosi as the were wolf Bels who hit Chures's Talhot and cursed him then with the horrible fate of lycanthropy. Marin Ouspenskaya had the role of Maleva, gypsy mother of Rela the werrwolf, who not only watched over Talbot once he was cursed but who also spoke the now-

> Even a man who is pure in heart May become a wolf when the welfbane blooms

rence Talbot metamorphisized into a bestial werewolf right before the startled eyes of sudiences the world over, and proving the foe-shrouded moors and forests of the superstation-ridden countryside where he lived. animal hunger, slaughtening gravediagers and other unfortunates who unwittingly stepped into his fanged of the forest by Police Inspector Montford (Ralph Bellamy) Dr. I loud (Warren William), police constables and alarmed otionery, the Wolf Man was brought to justice for his horrendous villaiev when he was beaten who was wielding a silver-headed walking stick. At the

Maleya, the gypsy woman, appeared out of the swirling banks of fog that night to gestly kneel down be-



ror changed for the last time back into the human "The way you walked was thorny, through no fault of your own," Maleva said soothingly to the dying heir of Talbot Castle. "But as the rain enters the soil, the river enters the sea, so tears run to a predestined end, Your suffering is over, my son. Now you will find peace

And there in the fog-shrouded forest that evening in 1941 Lawrence Talbot died. He had, after all, been whinted to death with a silver-headed walking stick, and as any student of lycanthropy knows, silver, in any place. Unfortunately for Lawrence Talbot, however, who had thrilled to THE WOLF MAN, he was returned to life in 1943 in ERANKENSTEIN MEETS THE the Talbot Mausoleum at Lenwelly to break open Talbot's coffin and abscord with whatever valuables they

nothing but sheer horror as the pulcful rays from the night's full moon shope through a window in the mausoleum and played over Lawrence Talbot's body in his coffin; moon rays that soon enough brought the dead man back to life again and caused him to immediately metamorphosize into his horrifying other self, the Wolf

Universal's man-wolf was alive again! FRANKENSTEIN MEETS THE WOLF MAN directed by Roy William Neill, who also believed many of the classic Sherlock Holmes films at Universal, was written by Curt Stodmak and featured Lon Change and Maria Guspenskava repeating their roles of Lawrence Talbot and Maleya the gypsy woman while in the suise of the Frankerstein monster, whom Talbot Frankenstein's castle in the hones that the great scientist could lift his dread curse through a beain operation. But the undying monster of Frankenstein aside, all Talbot ever found at the castle was ruits. In



In a zieged publicity photo, Lon Chaney carries the Wolf's Head care that will prove his own undowing at he confronts Bela as the xvare. Bela Both men will become werewolves before the end of THE WOLF MAN

The great Dr. Frankenstein was dead. And after becoming the Wolf Man once again, Talhot realized he watted to die too. But how? His inside by the silver-beaded walking stick had proved only a temporary thing. Now he knew that rays from a night's full more could always bring him back to life again even after wars of

The montrous clients to his cound film in The Saga of The Many Lies and Douths of Leaveners Tables of The Many Lies and Douths of Leaveners Tables of the Many Lies and Lies a

again.

In THE HOUSE OF FRANKENSTEIN, directed by Edward T. Love, with a screenplay by Erle C. Kenton based on an original story by Curt Sederak. Talbet, Dr. Neamann and hunchbacked Daniel travelled to Neumann's own castle with an energy-weakened to Neumann's own castle with an energy-weakened frankenstom seconter. Along the way, they met a.

While Dr. Neumann and Duniel set about restoring. Neumann's dust-covered laboratory and getting all the clercusal machines into working order again, Talbot took llotks into his confidence and told her what he was, the Wolf Man. He said that if Dr. Neumann didn't operate on him soon, before the next full moon, he would channe fine to werevelol waitin and he would kill he would share fine to werevelol waitin and he would kill the sould when the sould were the sould will be the could when the sould were the sould were the sould when the sould we

Fearing the worst for Taibot, Booka, who we size in the ways of felkicee, fishioned a silver billet. If Taibot became the Wolf Main again, she would shoot him with it The gypsy girl knew that a werewolf may be killed by a silver builter fired from a sun held in the hand

The full moon was rising high the exesting Dr. Nosman finally began his operation on both Tablest and the Frankenttein mouster. But fascinated by the awe-tone powers flowing into the manuscret drough has electrical machines, Neumann forger about Tablest, and Man air he lay on the operating table. Tablest once again knew the herores of lycambrooy as he repedie fore of the learnest straps that bound him to be table.

Crushing out of Dr. Neumann's castle, the Wolf Man saw Honka, and with a savage roar, he attacked her. But the gypay girl was not without her gun and ats deadly load of the silver bullet She fired into bullet sped true, into the bristling hide of the Althoug werewolf Tailton may be the fatal silver bullet. In swirking banks of fog, he fatally de

rolled over and over. Then, with dying llorika reaching to touch him one final time, the Wolf Man died too, changing back into Lawrence Talbot, whose face took on a lock of peace and confestment. Because of lloaks, Talbot was now freed of his corse forever.

In THE HOUSE OF DRACULA, directed by 164outed T. Lowe and written by Erle C. Kenton. Talbot axe how long foreour can be when he found himself alive again, unexplainably alive, and now journeying with decemnation to the sanitarium of psychatrist Dr. Adelman (Oaslow Stevens) in the hopes that through a brain operation Dr. Adelman could one him of being Although the scene was never in the film, Lawrence Table on mast surely have been at some wirls end to explain to himself how be could be alise again after being forally destroyed by silver. Perhaps though, an intelligence of the property of the property

Collegia Lawrence Tablec knows.

Tablec was 't be only one who showed up at Dr. Adebaus's nationalism for tractioned as THE HOUSE 'Tablec was 't be only one who showed up at Dr. Adebaus's nationalism of the tractice of the province of the resident of the province of the resident of the

who later in the film became tainted with Dracula's In THE HOUSE OF DRACULA though Lawrence Talbot had the best lack ever, Dr. Adelman performed a delicate brilliant brain operation on him and pronounced him everlastingly cured of being a werewolf. Talbot of course was skeptical as well he might be by this time. Still, there was proof enough for him when he steered with some translation outputo the halbuthing glow of the meht's full moon. Although expects ing at any moment to become the Wolf Man again. Talhorror, Lawrence Talbot need never fear the rise of the meeting had never come off!

Unfortunately. Abbott and Costello came alone three years later and rusted everything for him. Not once,

Although at must have been no laughing matter to LINATED TO THE WITH A BROTT AND COSTELLO MEET FRANKENSTEIN in 1948. Universal Pictures decided to get laughs instead of shricks and shudders with their monsters and the studio cast Talbot, Frankenstein's monster. Dracula and even the Invisible Man menaces served up by Lon Chaney, Glenn Strange, Bela Lugosi and Vincent Price. Directed by Charles Barton and written by John Grast, the horror comedy proved to be a sensational success for the studio and has become known in the move husiness as the firm that saved the studio from bankruptcy! But of course, while brought a death curse to the neaceful existence of Lawrence Tulbot, who was once again unexplainably oursed with heing the Wolf Man. The nicture offered no sesson at all why Talbot should still be afflicted with lycanthropy. Talbot was, simply, cursed again and that was it, everyone that Descula and Frankenstein's monster were still alive and that they must be destroyed. The final zeel in fact saw Talbot as the Wolf Man locked in hestial combat with Dracula while elsewhere in the foreboding castle on Dracula Island, the Frankenstein monster was

Learning at Dracula, who had gotten away from him sheer drop downwards to mammoth, creating boulders and the sea so far below, the Wolf Man grabbed Dracele just as the varraire was changing into a hot and on the verse of flying away into the night. And grapping the vampire but steely in his furry grasp then, balcony, taking Dragula down, down, down with him to

That was the last time Lawrence Tultot ever suffered films soon became death at the boxoffice and by the time a new monster movie boom bit in the middle fifties, Unia fresh stab at horror films with a new character THE





"the Harchback" standing between the stoked shelesons of Count Describe

CREATURE FROM THE BLACK LAGOON is 1954. Lon Chancy as Lawrence Talbot did however appour as the Wolf Man while touring the country and promotine the Abbott and Costello film. Thes. in 1950. with Glenn Strange as Frankenstein's monster and Bela NBC's The Coleate Cowork How starring Abbott and Costello, in a skit that was highly reminiscent of the

1948 movie. But since then, nothing more has ever been heard from either Talbot, or his alter ego, the Wolf Mus. Perhans he still haunts Universal soundstages wondering how in the world he ever could have been cursed with so many lives and deaths. Certainly be had a more ususual case history of living and dying than any normal movie-series monster, especially considering that he-was, after all, a bussan being to beam with and not a man-made monster like Frankenstein's. a vampure, masseny or other kind of genuine complete

The final solution to Lawrence Talbot's revisery of recurring lives and deaths goes a little bit beyond the more powers of folklore curses and cures alone though. The final answer to the puzzle lies not in the dark funds of superstition but in the real everyday, as long as movie audiences were wanting to see Lawrence Talbot and the Wolf Man, Universal Pictures was samply point to rrawe him, silver hollers or no giver hullets. More than being cursed with the sign of the pentawith something even more potent than the sign of the pentagram; he had been possessed by the spirit of the (John Carradine) at the castle the Vansaire King soon made LIVE IS HOUSE OF DRACULA

Dr. Adelmon (Onslow Stewar) was distracted from his efforts

But then-aren't we all?





The Barbariai

-before the unholy alter of

THE

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sopetherman strength against the numberous missistees. Hereals, the man-delty son of Jupiter and a mortil mother, was fighting measter as early as 1910. The film was made in France with the hardly spectacular title HERCULES AND THE BIG STICK and thrust the mythological hero into combat (armed with a big silek, peacurably) against the hydra, a legendary multi-

It was not in France, however, but in Italy that the implify bleroules achieved his greatest fame on the screen. The 1955 film HERCULES, released in the screen term of the property of the property of the screen and the screen term of the municiple of American sudfances—it also made a star of the municiple of the stitled screen. HERCULES was not only the story of the skilled screen. HERCULES was not only the story of the skilled scan found that the star of the screen term of the scree

like 'colsume' proved Bitle match for the team of herces.

The success of HERCULES spawned such a rash of sequels and miniations that the reader should do so I did if he wished to know the title of all of them: Consult a copy of With Lee's suggering index, Reference Gastle to Fansactic Filture, Italian motion picture producers have upleashed so many of these "meat and



SANTO Y BLUE DEMON VS. LOS MONSTRUOUS
(approximately translated THE SAINT AND BLUE
DEMON VS. THE MONSTERS.)

sanda? epics that they seem to be competing in their numbers with the American cowboy films. Usually these Italian Hercules and Hercules-type films provide little thrills and often less intertainment. Yot quite often they do pit the mythological superhere against the monsters of that anomat age.

indeventing reprise is in Turkes upon seniord. In VENDETTA DE RECOLLE ("The Revenue of Herville that the condit sudemit; the reason is the colle.") If the this condit sudemit; the reason is designed to the cent here was forced to adopt some other feather same. The picture was shown in the college of the cent of the college of the cent of the college of the cent of the cent

In this writer's opinion, Hercules' greatest movie

HALNIED WORLD: my61. Unite most of the sames to the Hercules "series," this film was expertly photographed under the direction of Mario Bera, BATH and the superb BLACK SUNDAY, Baye created the world of the dead, a curernous realm of write every control of the dead, a curernous realm of write every control of the dead, a curernous realm of write most control of the dead, a curernous realm of write every fine the superburged by the superburged by Descale World's was the variety to the superburged by Descale World's was the variety to the superburged by Descale with the superburged by Descale was the superburged by Descale with the superburged by Descale was the superburged by Descale with the superburged by Descale was the superburged b

To save the life of the princess he lowe, Herosles (Reg Park) sums descend into Bell and secure a mysic plant. If the hero deen not squire the plant is time, life, and the plant is time, life, and the plant is time, life, and the plant is monitoris mailite thing of living rook. Naturally, Herosles varquishes the excl.-ana, then containess after the plant is supported by the princip living process varying the princip living the princip living limit heavier a life plant is supported by the mysical power of a lurar edge plant plant because that like the plant power of a lurar edge plant plant because the life.

CULES, THE INVINCIBLE and (as played by Kirk Morris) an enormous sea servent in HERCULES, SAMSON, AND ULYSSES (both 1963), lo 1964, the superhero (Doo Vadis) executiveted ten warriors of becne in HERCULES VS. THE GIANT WARRIORS and (as played by Reg Paris) not only met another glutt monuter but also a pock, of werevolves in HERCULES VRISONER OF FULL.

most ignoble adventure being an American guestlectuded in 1620 by Columbia Pricators, ITIL THREE relationship of the Columbia Pricators, ITIL THREE groups of the gener, transporting Mon, Lurry and Cuttly local stage with gap you term mentaline seasons Sodiuler for the Columbia of the Columbia of the Columbia the Stoogen not only most unable transferred as the Stoogen not only most unable relationship to the Stoogen not only most unable relationship to the Stoogen not only most unable relationship to the Stoogen not not be supported to the Stoogen not the Stoogen not only most unable to the Stoogen not the Stoogen not not the Stoogen not the Stoogen not the Stoogen not not the Stoogen not the

Most American moniter movie buffit, who are not particularly rechanted by the granting and sweating lustime specificness, prefer yet another adventure for any featuring Herceion, IASON AND THE ARGO-Harryhausen's version of Jasons and the Golden Fleece, AAG, as in the original Greek myth, Herceion was one of Jason's crew as they set unif on the latter's ship, the Argo-Herceion was now portrained by the deep the Argo-Herceion was now portrayed by Bethiel Nigel

its made up for his lack of fraven by being a fine actor.

Hercules occumpation Javan and hat Agonasta to an
island dominated by Talos, a towering became stante.

And the standard hat the stand

The Vanpire Women go screeching into the night in LAS VAMPIRAS



Marked hero Blue Demon pour providing through dark coveres in church of end to combat in ARANAS INFERNALES.

releasing a stream of sizzline molten bronze. Talos, like Achilles, is defeated through his heel. Cracks appearing on his metal hide, the giant crashes against the ground

into a beap of bronze fragments. This writer always regarded the autwardly moving Talos as one of Harryhausen's lesser creations, its movements being too stiff for my personal tastes to achieve this serky effect, in order to make Talos

film) accompany Jason any further on his quest for the some of Harrybausen's finest creations, including the batwinged harpies, the multi-headed hydra that guarded from the hydra's teeth.

There were other offshoots of the Hercules films including the Italian SON OF HERCULES IN THE LAND OF FIRE, a 1963 Ed Fury epic in which the title character fought with and defeated a very inhuman appearing Medusa. And when speaking of the Italian Hercules films, we must not fail to mention Maciste.

Maciste is an Italian superhero of near heroslean strength. He is also an immortal whose adventures have been set during any time ore his writers deem ap-1914 film CARIRA and his immortality has kept him personne and slaving monsters ever unce. Even as the hero was fighting the demons of Pluco in the realm of the dead

But Mariue encountered his greatest cast of monsters dunns the Sixties, the era in which Hercules was enjoyang the peak of his popularity on the screen, THE WITCH'S CURSE (1960) again brought Magnite (Kirk Morris) to Hell in order to lift an old has's curse from a Scottish village. The expected Doce-like terments of the damned abounded, including a grisly scene in which a vulture ate the entrails of a condemned man, The following year Maciste was again grouning and

fighting monsters that would have crushed a lesser caste and the Queen of Samar") pitted the hero (played world. MACISTE IN THE LAND OF THE CY- CLOPS (seen on TV as ATLAS AGAINST THE to the cave of the man-entire mouster, MACISTE CONTRO IL VAMPIRO (known in the US as GO-LIATH AND THE VAMPIRES) had "Goliath" (played by ex-Turzan Gordon Scott) go to a vast cavern to variquish a tyrannical vampure and his faceless

By 1962 even the Italians were spoofing their OWE product. HERCULES VS. MACISTE IN THE VALE OF WOE was the story of two fight promoters who travel via time machine into the past in hones of staring a boxing match between the two heroes Hercules (Frank Gordon) and Maciste (Kirk Morris). Most of the laughs were unintentional as the two con men met the titled heroes. The evil sorceress Circe was also present, adding a number of were-Maciste's monstrous foes came from a new source

altogether in 1964 in MACISTE CONTRO GLI UOMINI DELLA LUNA, a movie seen in America with the more commercial title HERCULES AGAINST THE MOON MEN. Once again the ageless hero found Perhaps the most spectacular Hercules-type epic of

THE DRAGON (1956), the tale of the legendary liva-Mouromety (Bons Andrewey) the 11th Century somerhero. Not only was Ilva a Air man, canable of uprooting a full-scool tree with his bare hands, he was also armed with a music sword that could withstand any attack Ilva's encounters with a giant and a demon that could cause great winds with each exhalation of his balloonlike cheeks were always victorious. At the climas of the film, the Russian super-man faced a flying, threeheaded dragon. Yet even so formidable a creature could not withstand the hero's strength and sword.

are the marked wrestlers of Mexico, such as Milo Mescares, who mootlight on the screen as authentic costumed crimelighters. The greatest of all the South of the Border super-doers is Santo (meaning "the Saint"). a silver-masked wrestler seemingly as ageless as the fictional Ghost Who Walks. Santo has been in motion pictures at least since the very early 1960s and apparently no one has ever viewed his unmasked face.

Many of Santo's filmed exploits have merely been in imitation of the American movie serials of the Thirties and Forties. But a good percentage of them have also mirricked the Forties horror films made by Universal and Columbia. INVASION OF THE ZOMBIES (1961) notural. The next year he was getting into fistfights with the cloaked undead in EL SANTO VS. LAS MUJERES VAMIRES (seen on US TV under the misleaing title SAMSON VS. THE VAMPIRE WOMEN'S When a coven of vampires attempt to make Santo's girlinto action. In one amusing sequence, the vampires





he Blue Demon and the Frankenttein Ma ILUE DEMON VS LOS MONSTRUOS

adversary. Finally, Santo unmasks him, revealing the hairy fixes of a starring werewolf! When the irate spectaces converge upon the beast-max, he transforms into a vampire but and flies away. Santo finally arrives at the vampire's nest and sets their bodies affaine.

In SANTO EN EL MUSEO DE CERA liceore ne US TV as SAMSON IN THE WAX MUSEUM) the maked man voits a miseum boasting exhibit of such infamotis herees a freshetentier's Memiler, the Phasilland of the Phasiland of the Pha

of boiling wax.

Santo's movie adventures fluctuated between standard
crime stories and tales of the appearatural and science
crime stories and tales of the appearatural and science
SANTO CONTRA EL BARON BRAKOLA (1965)
and thee encountered the actual Court humself in
AMPIRO Y LE SEXXO (a) 1966 film also known as
SANTOS AND DRACULIA'S TREASURE), in the
through the baran after a fight with Santo.

By the late 1960s. Santo was tearning up with Mexico's second most popular superhero, the masked wrester Blue Demon. Together Santo and Blue Demon fought a borde of unearthly creatures—the Wolf Mas, the Vampure, the Mymmy, the Cyclops, a number of zombies and

a mustachized Frankenskin Monster now called "Finaquestian"—in the 1960 ffm SANTO Y BLUE DEMON CONTRA LOS MONSTRUDUS, the translated sale being obvious. This witter saw a Spenial Integrate of the 1960 ffm Santon Monster of the 1960 ffm of deciphening the plot. Reichly, a med scientist is revived from the data and procosed to uterate the vertel arrores in lateory upon the world, creating an end deplicate of Blue Demois in the process. Most of the story is estimated to the process of the process of the process its favor. But I must admit that the taught I received working all of those creations inside the working

worth the price of administration and Macine spice, the Manifester and Macine spice, the Manifester and Macine spice, the Manifester and Macine spice spice and Macine spice spice spice spice and Macine spice sp

ing year, with the two monsters becomine involved

with a same of werestolves Santo and Rive Demon

finally hard the two monsters into a pit of stakes, destroying them—at least until their next film. Most irrocently, Santo, Blue Demon and Mits Mancaers all teamed up to battle the living dead in LAS MOMIAS DE GUANA/LATO("The Musimes of Guanajusto"). In addition to Santo and Blue Demon there are such colorfully assimply superheroes as Negatives, start of films

In addition to State and Blue Demon there are such confraily assembly superheres as Negstron, start of films size NEUTRON. AGAINST THE DEATH ROBOYS SIZE AGAINST THE DEATH ROBOYS WITH AGAINST THE METERS AGAINST THE SEASON OF THE AGAINST THE SEASON OF THE AGAINST THE CHARGE AGAINST AGAINST THE CHARGE AGAINST SIZE AGAINST AGAIN

The ultimate in monater-crushing superheroes must be Ultranuse, one of many constraned heroes originating in Japan, ULTRAMAN began as a TV series made by many Tokys under the feet, wang and flery breathed or such beharmedsh as Godellik, Rodan, and Mothra Ultranum's crushine was ineviable. There had to some titum force capable of combating fand vanquish contractions mentaling algorithms.

Ultramas was an earthmun who, whenever a mossiste threatend, insaformed into a skyperspire silveration, large and strong enough to vanquish anything the ain has the shotly to fit, where after week, the firm under the earth, under the sea, or anywhere. The monaters were hastly slapped together in the Tobo monitor department. And when new monaters were not created in time, the propones injury disquised such familiar muzzles as Goldrika and Bazagon with new familiar muzzles as Goldrika and Bazagon with new familiar muzzles. main fault lay in repetition. Ultramain could be bailing the work's mercace when suddenly a light would flash on his cheat. The announcer would invariably proclaim that the was Ultramain's warning signal reproduction of the was Ultramain's warning signal for stopped flashing-before he regained human form, Ultramain would never fly again. But Ultramain always triumphed at the last morner, making it into his own took of the contraction of the contr

This writer has also lose goally of fiftings the bias mainter moving smallest PIEE APPEAR TO A STATE OF THE STATE AS A STATE OF THE STATE AS A STATE OF THE STATE AS A STATE OF THE STATE O

Moun of the other parts were played by monater maker 800 hims who nearly mothed sawy between the confining conturner and the blanung best of the alteracion same. He appeared the superiors of the superiors and monater parts more than any other film. For one chapter included a battle between Captarn America, and the Wolf Man (both, at sunous times, played by 800 Brant). Wounded by the Wolf Man, this blood infected by the lycambroop's farge would be superior to the Wolf Man, has blood infected by the lycambroop's farge welling to growther, bugger visings of the monater of the monater of the superior of the monater of the superior of



This "Mod Lob" scene with its favourse devices and explosions from SANTO EN EL MUSEO DE CERA strongly





he forces the garls to love victims to the castle to serve But, while entione Autome Mouse, a young man from the nearby town, Maria, an innocent maiden, falls in and the vampures that night, she hides him on the castle grounds. Mireille's victim, though, goes directly to the waiting arms of the bungry mobil monster That evening, as Maria is about to be initiated into the vampire world. Gaste learns-through neychic meansthat she's no longer innocent and that she's probably hiding her lover somewhere around his castle. To gain

they po. The vampires follow the garls to the gravevard, where the three young people but after a hornfic hattle the vampures are everlastingly destroyed. But all is not g

Now that the vamoure menace has been out down. place. He leaves her And even Kine Varroire Guste

retires here with a melancholy touch, His varmoure cult defeated. Philline Gaute decides his race must finally die. Entering his tomb, he seals at off forever, and thus totally frees the two thrill-secking young girls from his power, allowing them to go on their way now ... for better or worse. FILMS A.B.C. WITH SAM SELSKY AS EXECUT TIVE PRODUCER. THE COLOR HORROR FILM IS BEING DISTRIBUTED IN AMERICA BY BOX-OFFICE INTERNATIONAL PICTURES. THE

Below left: You'll got to admit that the of Kine

Below: The two trapped girls meet another involutions

one-changed table for this files-also instraled C.P.

AZED WAMP

A M.O.M. Movie Preview of Boxoffice International's new horror tlick with the French touch

eventrary to popular belief, not all the movie Contrary to popular come, not a contrary to popular contrary to po Dracula rules with legendary dread. In CRAZED thirsty as any normal Transylvanian night monster. Directed by Jose Rollin CRAZED VAMPIRE stars Gaste as a kine vampire living the undead life of the norferent in an ancient castle, surrounded by dense his vampure race, he has peopled his castle with his

The vampires capture two young girls, Marie Pierre Castel and Mireille D'Argent, who have been traveling around the countryside searching for kicks. What they find at Gaste's castle, though, is hardly fun-and-games as Gaste and his horrible vampire cult decide that both

bloody sect. Deep down in his dungoon pit of horrors-where skeletons of sumpires abound-king sampire Gaste places the girls under an hypnotic spell that binds them 22 is seeking to percetuate his evil kind by luring other when he and his cult are resting in their coffins. Later







For more than three decades Lon Changy was a steller year went by after his first big international acclaim as a epic of 1941 that he wasn't appearing in some brand new horror or mystery film, and his countless millions of fans Right up until the end of his life in 1973. Change was working. True, some of his later films like DRACULA. VS. FRANKENSTEIN (1971) were hardly as classic or well-produced as those he starred to while back at

when he was making horror films at Universal, for example, they had a lot of fun making the films but they were serious about what they were doing. "We believed what we were doing," he said. "and we believed in what we reflected, were more often than not inclined to take an

Chaney's overwhelming success as THE WOLF MAN urged Universal Pictures to sign him to a contract whereby he would regularly be appearing in new horror thrillers. The year before THE WOLF MAN, he had



Universal in the forties, but if the films themselves

seemed lacking in quality here and there, Chaney's performances in such films never were. Change always did the best he could with what he had to work with and it Change was a true professional and beneath it all, he rather enjoyed working in movie tales of mystery and imlittle patience with people who thought the horror films were merely something to scorn or laugh at. And that was, he told me, exactly why he believed horror devotees were more apt to complain about the lack of quality in newer horror films. Many people who made the newer films, he said, didn't take them seriously. He said that

starred for the studio in MAN-MADE MONSTER. featuring Lionel Atwill, but although the science-horror a menacing electric-charged man had been a modest skyrocketed Chaney into the front ranks of horror personalities. Overnight the Wolf Man became as classic a monster as King Kong, Frankenstein's Monster, Dracula, the Invisible Man or the Mummy, Lon

Chancy's werewolf truly became one of the great horror Universal started billing Changy as the screen's new master character actor as his name, was now being discassed right along with the greats who had precented him is the erece: Roris Karloff, Rela Luccei and even his own father. Lon Changy, Sr. And quickly capitalizing on Chancy's success as the Wolf Man, the studio immediately begun custing him in many famous roles of horror that would guarantee his name was going to stay right up there with the best of them for years and years to

GHOST OF FRANKENSTIN, directed by Erle C. role after THE WOLF MAN. Released in 1942, the Universal film co-starred Sir Cedric Hardwicke, Lionel Acwill, Evelyn Ankers, Barton Yarborough, Ralph Bellamy and Bels Lugosi, Lurosi was featured as Ygor. the mad broken-necked shepherd introduced in the previous film. SON OF FRANKENSTEIN, who discovered Chaney as Frankenstein's Monster buried in hardened sulphur pits. Returning the Monster to life revence against his own many enemies. Although never actually credited for the work. Change later again played the infamous Monster when he donned makeup, electrodes and heavy boots for a scene in ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948), Glore Strange, who had been playing the Monster in the film, had burt himself in an earlier sequence and so, trying not to hold up production while Strange was recuperating, director Charles Barton asked Chaney, who was playing scree with comedian Lou Costell at Castle Dracula

In 1951, on television's TALES OF TOMORROW hour "live" adaptation of the classic Mary Shelley novel. But it's his performance in GHOST OF FRANKEN-Universal cast Los Charey as another monster earlier

made famous by Boris Karloff when in that same year of 1942 the studio wrapped Lon up in 5000-year-old Eavotian bandages to star as Kharis, the Mummy, in THE MUMMY'S TOMB, a sequel to the Tom Tyler starrer, two more films, THE MUMMY'S GHOST (1944) and about his films, he said the Mummy was the role he liked the least of all his many horror portrayals. There wasn't skulk around foggy sets and strangle people, or elso skulk around carrying a fainting beroise in your arms. The monster was merely a monster, doing the high priest's hadding and not much else. The Mummy didn't have very much motivation of his own. Change said he much preferred playing the Wolf Man and Lawrence Talbot, SANCTUM a popular borror and mystery radio program of the time.

Still, the Mummy films, rewardless of luckluster characterization, were very popular entries at world boxoffices. So were Chaney's INNER SANCTUM

In all, Chancy starred in five Inner Sanctum films. CALLING DR. DEATH (1961) saw him as Dr. Mark Steele, who believed he had murdered his wife while in a mysterious come, DEAD MAN'S EYES (1944) had Change performing eye transplants, using eyes taken from enmiral types who, although dead, began exer-





Leibel's occident horver soued Couper wife and was, in fact. Chancy's surfaciation forwate of all the lames Stantum taller, in WEIDD WOMAN, co-starting Evolptton and the lames of the lames of the lames of the professor whose wife was practising flowed magic. THE FROZEN GHOST and PILLOW OF DEATH (Note) 1963) resulted out the series. In the famour, member of his audience by thought projection, and in lower who began numbering so he could postess the final tile of the popular series. Change variend us a lower who began numbering so he could postess the Dusting has begond at Universal, Kanera resource in

three more films as his most finnous movie personality, Learning Tablo Leaders THE MOLEY BAAN and ABBOTT AND COSTBLILD MEET FRANKENSTEIN AND COSTBLILD MEET FRANKENSTEIN With Bols Legast, HOUSE OF FRANKENSTEIN (1949) with Bost Legast, HOUSE OF FRANKENSTEIN (1949) with Bost Legast, HOUSE OF FRANKENSTEIN (1949) with Dockson Stevent, John Carrofites and Gene Strengt, All these appearance sadded condensely to his over-trecessing time as the World Legast and and strength of the Cost of the Cost of the Strength All these appearance sadded contractors cells as constructions of the Cost of the Count "Advocred." in SON OF DRACULA, Less that Mounted "In SON OF DRACULAL Though not the classic the original DRACULA is: SON OF DRACULA nevertheless was a credible addition to the sign of firm Stoker's undying sampre. The sequences where Channy the Undend appracted first in the form of wisgs of evil-tuned fog and then materialized to the full, assessment Dracults self are still some of the more memorable moments ever gut on the horror screen.

DEVIL'S MESSENGER, Change's third series, THE

LAST OF THE MORHANS (1976) gamed John Mars and Theology's Hallow Compression (1976) and Change at Hendergy's Hallow Compression, Chingdehoel, This Introduced the Compression (1976) and the Compression (1976) an

Catory was glad to be making THE HALVITED PALACE for Amornian International. Bard on Edger Allan Foe's farmous poem of the same title and also H.P. Loverent's horner novel. The Samper Care of Charles Deater Ward. the color film was directed by Rogar Carenam, written by Carles Blasmonts and festimed Vincent parts as a precitioner of black magic whose came hunted an entire medicarial community for a construy. After the was baret after at the taket by an energing mob.

At the time, knowing that AIP had also been making some new horrer films with Berif Karlelf, Changy expressed the hope that the nation might cast both of them so a now briller. He said he has always like working with Karloff and would welcome another operatory. Prevously, Karloff and Changy had starred together in HOUSE OF FRANKENSTEIN (1994), THE BIACK CASTLE (1952) and on television in a

very special emode of ROUTE 66, broadcast over CISS on October 38, 1962. In "Lizard's Log and Owlet's Wing," Karloff had played the Frankerstein Morster. Personal Control of the Control

Unfortunately, AIP never did reunite Karloff and Chancy for a film or two Chancy would have liked that very much, though. He always thought Boris Karloff was

one of the floate action working.

The floate action working to engine the same income have been even comed by a sight full moon in towers the 100 Mass, dispersion of the 100 Mass and service a first find moon in towers with the 100 Mass and service, a first like THE LENDAY, (1972), and service a first like THE LENDAY, (1972), and THE THE MISSETTERS (1974), a Masset man with 700 M Years, for a souther former of the 100 Mass and 100 M Years for a souther former of the 100 Mass and 100 M Years for a souther former of the 100 Mass and 100 M Years for a souther former of the 100 Mass and 100 M Years for a souther former of the 100 Mass and 100 M Years for a souther former of the 100 M Years for the 10

and its full foreboding werewold's moon.

The final years of Lon Changy's life saw him featured in a variety of budget films, including HOUSE OF THE BLACK DEATH (1965) and DR TERROR'S



While not always completely accepted by young audiences. Lon Chancy pursuased a Western here on a few occursons, such as in OFERLAND MAIL, whereas ladas strengted to horn here at the rathe. "Trans learned: Trans learner" please Lon.



LA CASA DEL TERROR, Los Chosey recreated one of his focuous roles as a reusens



30 10 05

GALLERY OF HORRORS (1967), both co-starring films during this time was WITCHCRAFT (1964), filmed in Britain immediately after THE HAUNTED Change as the leader of a witch cult in England and the of a watch burned for more than three hundred years had Lon Chaney had a long and successful career in motion pictures and through the ensuing years became

something of a legand all over the world, particularly in Mexico where he smilingly once mentioned that he was veteran who always assested even his slightest roles with that apecial brand of Lon Chaney professionalism, he with a big, cleached fist-aimed at those who had no respect for either horrdr films or the art of film-making in owneral-and I am very glad I had the opportunity to talk with him a few times. He knew more about making movies, and what made horror films tick, than Rolls-Royce knows about making cars. During his lifetime Lon Change was a Champion of

new audiences in theaters, on television or at private screenings, he will always be. Lon Chaney, Jr., was one of the very best friends a hoeror movie ever had.

KUNG-FU JUDO JUJITSU SAUATE AKUNDO TAE-KWON-DO

THE TOTAL SELF-

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Age



BEWARE THE BAT PEOPLE!

A Special-Extra M.O.M. Movie Preview. This new flick fits in with our All-Vampire lesse too well to wall until our next number so we aqueezed it in—erior, plantmal

Describe an personnel control of looking data deathy.

Describe a personnel control of looking data deathy.

De Adon Rode consoned materia-of-facily. Hamina beings carnot metantiaphosises into grotsquir but monsters through got holes of the loom, Sech things simply do not beprop in real, owysylay life, only in nightmare.

De Rode nodoles crossingly to ministel. Lust night, then, he had not become a nine-but creature and bad not depose on the arth white thems of the says which the look of the l

from other datums.

Bock remarked showed or all the other worthle, fightness experiences both how having over sixen the fightness experiences both how having over sixen that the short was supported by the sound of the both both both was supported by the sound of each both both both was supported by the sound of each both both both was supported by the sound of each both was supported by the sound both was considerable which was defined to each both was supported by the support of supported by the supported by the support of supported by the supported by the supported by the support of supported by the supported

this frenzied hallocitation, one demonic but monste even cought and his hige!

The immunologist nodded certainly to himself in his hospital bed that internig.

The buts that host bitten him in the cave must have

hillucinations, convulsions and nightmans. Thus was why he had come so this very hospital in fact: to undergo the Pasteur treatment for rubles as a preventation mosture. Dr. Beck straightened his shoulders resolutely. The S

Above: There's something wrong with his hand a lot wrote than polion by; Dr. Beck observes, as the effect of the first two an interest has stread

could by inside that intercapes, Lists entering for had be come a histoness that monator only in his feverish dreams. Nightmare, he told himself fluily. That and nothing more, The door to his room at the bospital opened. He looked up, He saw it was another of the nurses

ticed. "It's horrible," she said. "Ghastly, Dr. Bec



Right here at the boundal!" Dr. Beck trembled in a new consulsion of horror to him. No tecrible doesn at all!

Last night he had become a hat monster and killed? And from that moment on, for Dr. Beck, the nightmares mally began. Nightmares that were not handly

fever ridden dreams at all-but stark, horrifying Directed by Jerry Jameson, American International's

THE BAT PEOPLE was written and produced by Lou-Show and stars Stewart Moss, Marianne McAndrew and Michael Paraki in the color horsor tale of Dr. John Book on immunologist who comely wanted to study the buts in a cave on route to a honovmoon ski resert and by those same fire eved, furry flying creatures with the living nightmare of himself becoming a gretewise bloodsocking human hat monster. For horror film nostalaists. THE BAT PEOPLE re-

colls the terrifying curse out upon young Lawrenec Talbot in Homograp's classic THE WOLF MAN more than thirty years ago. Bitten by a surresplf. Lon Chapty as Lawrence Talbot became a werewolf himself. Now, in THE BAT PEOPLE, Dr. John Bock undergoes a similar dread fate. Special effects-wide too. Dr. Book, like Talbet and some others before him, also metamorphosizes into a demonic horror moster right in front of your every of night in the bornight while making love to his wife, and later back in the desert case when he is confronted by Detective Sermant Ward, who has been trailing him for the horrible murders of nurses, tramps and young sirls. Masting the detective, the bat morater escapes. Out-

detective, experiences a terrifying, but-induced shudder after he had become rabidly infected by the case hate Minutes later, she is in fact hardly surprised when a of bats out of the cave to been attacking Ward as the policoman frantically drives away from the cave, seek-

One but after another smashes into the windshield of Ward's car, and Ward skids off the highway, where hundreds of buts immediately swarm drawn on him. mencileusly attacking and esting him alive. The nolicoman barely has strength enough to put a shotgun to his

The ugly but leader wings its way back to the cave then and Cothy, watching, hesitates for only a brief moment. Then, led by an inner call to the bat case, the starts making her way across the cilent, windowers desert, re-Is this the horrible beginnings of a new race of

Is this what the future holds for the human race? Writer-producer Lou Shaw bosn't said wet. But in keen your collers buttened down tight and your even

up sharp for fire eyed forms flying across the glowing eve of a night's full moon. It just may be that THE BAT PROPLE

turning. This time, perhaps, to bite you



Right there at the start you have all the elements of tragedy that are built into the werewolf legends and which have been retained throughout dozens of movies. The bravoit men, those who fought hand-te-hand against an issue wolf to save their families and neighbors, are the zero case to turn into legans solves them.

It is the good gay who gets it in the nock

And there is no saving him, even though Larry
Tabor was cured after being killed in three movies.

After all, he returned as a werewolf—and got killed

again—in ABBOIT AND COSTELLO METAL

Any horeor movie (as with a TV set has seen doctors, if not hundreds, of mouster movies over the years. He seen as also and his flying suscer wipe oil inferturably crossed spain insect, ITHE COSMIC MONturably crossed spain insect, ITHE COSMIC MON-WITH THE ATOM BRAIN, 1955). He seen preisetoric asimals persoured to rangage in the 208 Century (LOST CONTINENT, 1951; THE LOST WORLD, 1923 and 1996, KING SOWN, 1953), and who just wants to be friends but who terrifies those who just wants to be friends but who terrifies those who just wants to be friends but who terrifies those





the werewolf gets that way by socident or by being heroic. Incidentally, there are other were-creatures and they

all have the same problem. DR JEKYLL AND MR. HYDE might be considered a mercereature, one with a "accentific" explanation. It is swifting a laboratory potent that terms that BLKE LONG pages and who to problem that the problem and who to problem the problem to the problem that sace Dr. Jekyll, they feel very bod about what they did.

class: THE CAT PEOPLE (1983, in which Sinner Sinner believe that we say sillificately by the assistat caree of the passible and director Wal Levion made are of hadron came to the and are to the consens. THE SIN CONTROL OF THE CASE OF THE CASE OF THE REPITLE (1986), a which Jacquillee Pearse turns into coule to Goth, and there were me episiode of TVI and the coule of the country of the country

clophant.)

However, sticking to werewolves, we find some (ready?) Rhy-eight films (some, admittedly, amateur films, several by Doo Glut, another Marvel writer) listed in Walt Lee's incredibly comprehensive REFERENCE GUIDE TO FANTASTIC FILMS (3 paperbacked volames nublished by Chelsea-Lee Buoks, Box 66273, Los Angeles, California at \$9.95 each). The quality of these lycanthropic films ranges from the classic, THE WOLF MAN, down through MUNSTER, GO HOME! to mode in 1913 by Biogn-whatever it was and was a two-reeler in which an Indian girl raised to hate all white men became a werewalf. The most recent movie listed by Lee is 1973's THE WEREWOLF OF WASH-INGTON, written, edited and directed by Milton Moses Ginsberg and starring Dean Stockwell as a Presidential news aide who also is a werewolf and who ultimately infects the President, Sounds like real ' Most werewolf movies, except for a few comedies

such as ABBOTT AND COSTELLO MEET FRANK-ENSTEIN (which, despite Tory Isabella, is a very furny movie), are tragedies. Tory may consider a a tragedy that the werewolf wound up in an Abbott and Costello movie, but Tory is wrong. The tragedy for the werewolf is that he is a good man who occasionally turns into a horrible monster and and then turns back into a good man who must remember The trazedy for the moviegoer, too often, is the ter-

made from a novel by Washinston reporter Leslie H. Whitten (columnist Jack Anderson's right-hand man), was a pretty good adaptation of a very good novelright up, until they showed the werewolf in all his very bed makeup.

Michael Landon of BONANZA and LITTLE

A TEENAGE WEREWOLF (1957) based on Chaney's makeup only with a blacker (and maybe colder") nose, plus teeth so long that he couldn't possibly One of the best makeup jobs on a movie were-

unif was done on Oliver Rent for Hummer's THE CURSE OF THE WEREWOLF in 1961. With Reed's barrel-chest, he looked more like a were-bear than a werewolf, but he certainly didn't look like something you'd want to meet on a moonlit make. (Incidentally, the raw deal given Reed's werewolf is a

get. He became a werewolf because his mother was on December 25-superstition held that it was insulting to Christ to share his berthday. It is bad luck, is anyone born on or near Christmas will testify: you only get one big gift-getting day a year instead of two. It had nothing to say about any of this, with lycanthropy,

have almost always taken the hard way out. According to legerd, the cursed man or woman turns into a wolf, not a man-wolf. All you have to do, then, is use a trained wolf and save a fortune and a lot of valuable time on makeup. For low-low-budget films, you can slip by with a trained German Shepherd.

But it probably is too late for that now, Movie audiences are conditioned to expect a transformation scene with the stop-motion camera following, with monty perks and starts, the change of man into a harry-

As noted in the case of MOON OF THE WOLF, Better to use a real wolf or even a dog. If a German Shepherd isn't available, even a Cocker Spaniel would

THE CURSE OF THE WEREWOLF is based loosely on Guy Endore's excellent novel THE WERE-WOLF OF PARIS (as an example of how loosely it is based, CURSE takes place in Spain) in which the werewolf is very specifically a wolf, not a wolf-man or man-wolf. The producers could have excused the substituon of a wolf for a heavily made-up Oliver

Reed on the grounds of fauthfulness to the original Use of a wolf would get rid of ridiculous lines where a witness describes the monster as a wolf despite its looking more like a gorilla. However, we like good monster makeup as well as the next fans and hope the movie makeup men keep trying until they get it right

Oddly enough, in THE WOLF MAN, Lon Chaney rets bitten by a werewolf (Bela Lugosi) and turns into a wolf-man even though the werewolf that bit him was completely in the shape of a wolf. This strange inconsistency apparently just serves to keep the movie 40 from being called THE WOLF MEN.

You don't have to be bitten by a passing werewolf be regressed by a mad doctor, be transformed acci-You can die in an interesting variety of ways, too.

You can be beaten to death with a silver cane, be frozen to death, he shot with a silver bullet or he killed by a fall. You can even be struck by lightness. Worse yet, you can wind up in a movie with the Mun-

When all this can happen to a nice guy, a brave guy,

What werewolves need is a good strong union.







From Schlock to the Exorcist

> Starting in his teens, RICK BAKER determined on creating monsters for Hollywood movies, and he has succeeded spectacularly, as this recent

Interview proves.

By Al Retion and Heather Jackson with Don Glut

Rick Baker has, in the space of three short years, field of monstrous make-up The care, skill, and creative won him the ndirmation of such seasoned professionals specializing in the art of making and applying rubber appliances"—foam-rubber masks made in several sections and elsed directly to the actor's face. This technique (which Mouster of the Movies readers will recall being used so effectively in such successful funts. films as the Planet of the Aper series and countless other fright-films of recent vintage) gives the faces of actors playing these roles virtually limitless oliability, allowing the actor his full range of expression and giving him the freedom needed to play his cole to the fullest nowible extent. In addition, this method of make-up has drastically cut the time needed for applying make-up to the actor's elaborate false faces for the long periods of time required the men responsible for making the strange creatures that inhabit our favorite field of cinematic entertainment tian, Heather Johnson, and Don Glut, with some original photos by Al Saturn at the dawn of what we predict will be a long and brilliant cureer in motion picture make-up.

THE INNERMOST SECRETS

O: Now did you first become interested in make-up? A: As a kid I loved monster mosies and I kent wonder. ing, "How do they do that?" So, I just started trying it out on my own. I checked out books on make-up from the nubbic library and read occasional articles in monster movie magazines. I was about thirteen when I began makine rubber anniances. Then I started meeting neople in the business, and I learned things from them. I always admired Dick Smith's work-he was more of an artest than a fot of the other people. I could tell be cared



offers MOM readers a "sneak pressew" of one of the many creatures in Bert 1. Gordon's forthcoming remake of H G Wells' FOOD OF THE GODS

when what he did. It want't just 2,00 to Jim, which is well you some popping get into other a which Then, when I personal tends from high whool, me parents decoded to go active. In well well the personal tends of the per

Q: Have yes sen HAROLD AND MADDE? Al. Yealt That was my childrod! Also a movie called MORGAN, a film everybody kids me about—the conbout that ape-crazy up; When I boilt my first gerifasuit I were it all over the place. I used to go into department stores and ride up and down the escalators desired in it. I used to sit up in a tree in a park and wait to freak out some unwarp passerby...

THE FIRST MONSTER

Q: Was OCTAMAN your first movie? A: Yes, it was filmed up in Brogson Canyon, where every other cruddy horror film was made. Harry Essex,



Q: He didn't "hold back" anything? A: Nol He's not strind, because he's statement, Some people only have a few secrets, a few little formulas, and half all they have over somebody ches. If you discover their society, you're as good as they are, But Dick list!, and any over their society, you're as good as they are, But Dick list!, and any over their society, you're as good as they are, But Dick list!, and any over their society, and any over the hast sident—he can be able to mainth his work. And, if somebody can, then he's sharp to see it. We've been great infriends some that

wisit. So, most of my techniques are based on what I teamed from Deck Strick.

Q: Why do you think you found make-up so fascinating?

A: The intriguing thing about make-up is that it's fair to "put people on," to make them think that this is really "like it is." I used to make myself up as though I'd been aliled and lie in the street, and people would scream,

"put people on," to make them think that this is really like it is." I used to make myself up as though I d'a sillied and lie in the street, and people would screen, "My God, took! That it id's pot a hote in Ais Ansal Or, I'd make up a friend of mise, and he'd go running home sad yell, "Ma, Ma, I burned my hand!" and his mother dip still upset. But then people started to dislike me.

who wrote the screenplays for THE CREATURI FROM THE BLACK LAGOON and IT CAME FROM OUTER SPACE, produced and directed it. He'd decided that the "thing to do" nowadays was to go indecendent and make his own film, and he chose a monster-movie for his first production because they always make money. The trouble was, I think be was making a monster-movie just for that reason; he didn't seem to me to care what sort of monsters it was about! Because he'd written a few of them that were fairly good and successful, he thought he knew what monster-movies were all about. The script was made up of scripts almost adentical to scenes from both of those movies put together. He updated the plotline a bit with the theme of ocology-somehow, this creature was passed off as being the product of pollution. It's a "mutated octopus." prouched me with the subject. If I'd designed it, I would have done it much differently. The man who originally

could and couldn't be done for the holges they working with. I told how we could do the high for the second of the high for the second of the high for the second of the high for the second to the second of the se

goy! It took us about half an hour to get him jato that use, and that long to get him out of it again! That film was quite an experience for me, it was my first film, and! had some illusions about what it was going to be like to work in a movie. Doug and! wanted to do it zirsh. we may a lot more than what we were took

for, We made that contume for what I make in a week now But, we wanted something half-way decest for our first film, so we did the best we could. We were both fans of horror films, we both knew what things worked and what things didn't, so we thought we'd spend is filted time and make our part of the film look good. Linformatoly, that's not the way it works. The

Unfortunately, that's not the way it works. The original script was written so that the Octamen itself was never seen head-to-toe except for one establishing shot. The whole story built up to that shot. Well, it was a temday shooting schedule, and they lost a couple of days at



a of the Wolf



The mouster-maker meets his mate! Rick flaker has made up houself and soft Elisase as recruiters to attend the Fir Fortury Film Convention in Los Angeles, Do you think Elst**'s make-up remails one of THE EXORCIST?





the outset due to poor planning. Eases was going crazy, curring pages out of the serpt right and left, shouling, "If's the last day and we've get had of the script to shoul!" When the initial shouling was completed, they then the properties of th

OCT-MAN westling with a stuffed alligator.

"I wanthed"

"I wanthed"

"I fe was "A stiff, bully-bacquered, staffed alligator.

"I fe was "A stiff, bully-bacquered, staffed alligator.

They about the score from behind a clump of budset, but the stuffed alligator and a stock-ode of a live tiligator, but the stuffed alligator and a stock-ode of a live tiligator, but the stuffed alligator and a stock-ode of a live tiligator, but the stuffed alligator and a stock-ode of a live tiligator of the stuffed alligator and a stock-ode of a live tiligator of the stuffed alligator and a stock-ode of a live tiligator of the stuffed alligator and try to make the stuffed alligator of the stuffed all great all great

as properly. They're just sort of "stuck on" there, and they

look more like ell's shoes than temacies. We'd asked them of the feet would be seen as the film, and they'd said, "No, never." Then they fillined a clore-say of those the walking through the seempt, and is the shot you can see the control of the control of the control of the control to make everything as if it will be clearly seen in film, because at very probably said bed.
This film was no some ways a bed experience, and in

through working in it—Kerwin Matthews, for one, whom I've respected since seeing him as Siebad in SEVENTH VOYAGE OF SINBAD, I resily hated to see him in shir film!

A LITTLE INFORMATION ON THE EXORCIST

Q: Tell us everything about THE EXORCIST that you won't get into trouble for telling!

A: (laughing) Well, I can't tell you engring about it!
Straucky, Edit work for about there mouths with Dick.

Smith on that film, but I'd better not say too much about that.

Q: Why is that film such a big secret?

A: I don't see why they make such a secret of how some of the effects were done, but I can see why they don't want to redesse photos or secress out of context—the

move has a very definite build-up to each scene, and these key scenes only work within the context of the whole movie. Q: Lef's talk about SCHLOCK, then How did that

A: I was setting in my room discussing the construction of the OCTAMAN with Bill Hedge, who introduced that inh to me, when the phone rang. Here was this copy most on the phone, saving he was directing his first film, and notice my number from Oon Post, of Don Post Studies, He'd gone over there to buy an inexpensive gorilla suit anyway, and Don had recommended me for the job instead. When he came over a few nights later to look over my work, he decided that he didn't want the moester to look like an actor in a low-budget costume after all-unstead, he wanted it to look real, but still come off convincingly doing the stupid things the monster in his script did. What he wanted was something along the lines of the ages in 2007-a missing link, but more on the age. side of man than the human side. I wanted to do the coand this is a good example of the sort of conflicts that

thing, but the director wants another. He was the direc-

tor, so I had to do what he wanted. I do think it worked

The problem with SCHLOCK was that there wasn's group room by the Must of my system was a defined ment. There was very little money for mideralised ment. There was very little money for mideralised ment. There was very little money for mideralised to work with, it would't be born a little before to work with, it would't be born a little before to work with, it would't be born a little before to work with, it would't be born a little before to work with, it would't be born a little before to be some the selection of the selection

I guess I had about five weeks, from the very beginning, to turn out that contume. I was very inexperienced at the time—OCTAMAN was all I'd done previously, and thes was a completely different prejects from that one. The main problem here was that John wanted to play the mouster himself, in well as direct the film! Since the directory has to be on the see first thing is the morning, the seed of the content o

THE DIRECTOR IN THE APE SUIT

Q. So Landis had to direct as contour?

As Right! That much things a lot recopier on the contours, on me, and en John! Instead of sleeping till mon and then beginning the makeup, 1 had to be up at row a.w. to get John ready to be on the set, in makeup, at the day, not consider take the makeup off of lim until the whole day's not consider take the makeup off of lim until the whole day's shoreing was often. If start contains lim up a half. Then, we'd get semething to ext. zowesteers and then I'd requir the occlume and prepare for the

To lop it all left, we were shooting in Agents, California, during a here were and level amounted Didegrees among of the days we were shooting? Formunathly, 10 and the legt among the days we were shooting? Formunathly, 10 and 10 and

original script."

Al. A 161 The plot was basically the same, but it was more involved—the gage were more intricate. But a bet of these scenes proved to offficial to abset as written, so we had to outsile for simpler versions of some of them. I think John did a very good job, considering it was the first flow in the needed scenebody to tell tim when to quil. We just

EVEN MONSTERS NEED ENERGY

Q: Has the current "energy crisis" caused you say dif-A: It's snarrive to be a problem. I bake my four rubber producing something for a film, that even's going ten they start shatting off my power because I'm using more. than "my share," I'm in a spot! Also, with the oil shoranymore. And for make-up, it's the only type of rubber make-up. Most make-up men used the latex Uniroval was making, and now Uniroyal's stopped producing it. used natural foam rubber for mattresses and such are using Polyform now. Fortunately for me, I don't use that latex anymore, I use some made by a make-up man, George Bay, who was one of the orginal developers of foam rubber. His latex is made for make-up purposes, and it's far superior to what was being made by Uniroyal. But, because of professional lealousies, stupid, petty sealousies, a lot of make-up men out here won't use it,

because another make-up man makes it.

But this energy shortage is starting to scare me now, because so many things like that are starting to dis-



The new serious inserver, John Looke arrest Enrice Monthly on some of the five points of screening in SCHLOCK appear. I'm wendering, what's going to hoppen to make-up? It's reached a cortain point now—for instance, Jack Perceo didn't have all these things, but he made do. What

he die was fine for the time, und he die some rently effective make-ups, but that same style wouldn't work today. For one thing, flines are so much sharper woday, they den't employ diffusions... Q. And the assoftences are much sharper as well! Q. Yesh'. And they won't accept that kind of thing samone. So, we're using form robber, and it's working samone. So, we're using form robber, and it's working.

out beautifully. But now the suppliers are disappearing, and what are we going to do? Q: What do you do when you're not working on a film project?

A Water Im not working on a film, Im doing sensiting levent tool here the initiation: Decomes another; post tool here the historical Decomes and the proposed proposed to the proposed proposed to the proposed proposed to the proposed prop



Karate

ATE" you will be on your way to being EASY way or it costs you nothing

ALL-NEW AND ALL-GREAT!

AT HIS MOST

SWORD-AND-SORCERY





The man who has taken until himself the role of the warawolf more than any other since Lon Changy, Jr., Ilyas In Spain, Some, but not Who other than Eric Hoffman could tell ue

w n 1968. Sozin experienced what could only be described as a gigantic horror movie 'boom' within the country's motion nicture industry. Westerns fusually in co-production with Italy . . . and sometimes Germany'). any nictures and nosubly a fastastic countrylaction or two had served as the basic "bread and butter" productions of the industry. More prestigious pictures were But with the appearance of one film, literally, tales of the macabre became the thing Stories of ghouls, vamcombined with full-scale gothic trappings . . . and liberal amounts of bloodletting (often in glorious color by Technicolor, Eastman Color, Delaxe, etc.) One com-

The title of the fateful motion picture was LA MARCA DEL HOMBRE LORO (Mark of the Werewolf/Wolfman), filmed in color and . . . a first for Spain . . . 3-Dimension. It not only marked the debut of possibly the first continuing werewolf character for films since Lon Chaney's classic Larry Talbot of the 40s, it also brought stardom to an actor named Paul Nascby, launchine him on a career of cinematic terror that has not ended yet. In a sense, he has become Spain's equivalent played almost every kind of crature or human monster imaginable. He has been a living Mummy (LA VENGENZA DE LA MOMIA-1973), Count Dracula (DRACULA'S GREAT LOVE-'72), a guru and his combin-master brother (LA REBELION DE LAS MUERTAS-72), a grave-robber/ghoul (LA ORGIA DE LOS MUERTOS-'72), Jack The Ripper (1971) and a same leader who has parts of another man's beain grafted into his skull (LAS RATAS NO DUERMEN DE NOCHE-'73), amone others, Information available at present (via the now defunct Spain film-zine, TERROR FANTASTIC) indicates that Naschy has mode almost 30 films generally in the area of the fantastic/terror category. At the second Fantastic Film convention held in France, he was presented with a special award for his performance as the title character in EL

predominantly as the portrayal of Waldemar Daninsky, the tormented, almost Tolhot-like hero afflicted with the slightly anti-social trait of lycathropy. Naschy has portraved the character in to date, seven films, outdoing Chance by two films (not counting a Mexican appearance, LA CASA DEL TERROR, or a TV show or two). In some ways, the characters of the two actors are a bit similar, a point which will be touched up briefly

Leaving a brief career as an architect, Naschy's first he wrote himself! (He writes under his given name, Jacin-Hombre Lobo caught on like mad ... not surprising since it was blasted out of the screen in Eastman Color, 70mm, Stereo sound and, as mentioned before, 3 Olmension! Unlike the Chaney starrers, Naschy's possibly one or two films spined by one incident--Oanstsky's death via silver bullet and his resurrection in the different time period. What they have in common.

however, is the werewalf character itself Directed by Enroque L. Faudus, LA MARCA OFL HOMBRE LOBO sank its teeth right into the heart of the matter by afflicting the Polish born Quninsky with his moon-howling, hair-growing habit through the bite of another weeewolf. An uncestor, to be precise known or Wolfstein. A most unpleasant type. Wolfstein had been put to rost in the vault beneath his ruined castle with a silver danger through his heart. Of course, after the audiences learn of this little skeleton in Waldemar's closet, it's clear what's to come. Sure enough, two gypsign, seeking shelter from a storm, decide to camp out in the castle vault and, while searching the various coffins of other agrestors for valuables find Wolfstein's crynt. remove the dazzer and . . . guess who's coming for

Fooling a bit boastly since his rest has been disturbed. Wolfstein begins doing his thing until the villagers organize a bunt for the supposed wolf. Waldemar, a slightly impoverished nobleman, goes along on the hunt after the gypsies' corpses have been found. As fate, and the scriptwriter, would have it, be's the one who finds Wolfstein, who greets his descendant with a hearts

Waldemar brought for the occasion A bug on the occult and supernatural. Waldoner knows that since he has been bitten by a werewolf and lived (sound familiar?), he has a problem. Sure enough, when the full moon rises. Waldemar changes and does his lycanthropic thing. The next day, he seeks beln from his friend Rudolfo and the girl they both love, Hyscinth. The trio remember that Wolfstein's voult also was a laboratory, since the old man was a bit of a scientist/alchemist in his day. The lab, although covered with dust, is still intact. The plot turns when a letter is discovered from a Or. Misshoff, a correspondent of Wolfstein's, who claimed he had the over for branthropy. Taking a wild chance that the man might be train . . . at night. Alone with his wife. He may have been a correspondent of Wolfstein's, but ancient he isn't! In fact. Miglboff and his very exotic wife. Wandessa, seem to be in their 30s! Besides that, both have a strange un-

earthly air to them ... and are fond of capes. Any Hyacinth chain him in the old dungeon when the werewolf spell begins. Minihoff and Wandessa are shown 52 the rabid Onnirsky and supposedly begin their work.





However, the couple are what we suspected. They are vampires, worshippers of Satan. They have a plan to get the werewolf under their power and use him to further their satanic work

Hyachinth. To add to everything, Wolfstein is brought back to life again, only to be killed by his descendant in a

During all this, the suspicious fathers of Rudolfo and Hyachinth have figured out what's happening. With Rudolfo leading them, they stake Wandessa and then so after Mialhoff, just as the vampire prepares to make off with Hyacinth, Waldemar, back to normal, has been freed from the dusgeon and joins the bunt, only to change to the werewolf and do battle with the varraire tearing his throat out before turning on the others Hyachinth, however, fires a gun that shoots silver bullets to Waldernay who has found peace in death . . . or has he'd HDMBRE LOBO in Social was the start of a second production, bringing back Naschy as Osninsky. Our ing its release, the first werewolf picture popped up throughout Europe under various titles: THE WOLF-

MAN OF COUNT ORACULA, HELL'S

CREATURES, and THE VAMPIRES OF OR,

DRACULA, to name a few. In 1972, it was released over

here as FRANKENSTEIN'S BLOODY TERROR. with appropriate, and mislcading, art-work for its new title. Cut from its reportedly original running time of 133 minutes (1) to 83, the film was shown in 7mm and 3-O. Unfortunately, the depth process was not exactly the hest. Plot-wise, dubbed and with some poor devices for creating the 3-D effect, the film was disappointing to

didn't make that much of a splash, Nevertheless, Spain got Hombre-Lobo film #2 with LAS NOCHES DEL HOMBRE LOBO (Night of the Wolf Man) made in '68 in co-production with France. Not too much information is available on the film. However, Naschy wrote the story and screengly (as he would as the other were solf nicoures) once again.

THE WOLF MAN NEEDS A OOCTOR

The plot had the melancholy lycanthrope seeking help from a Or. Bradoch, an old acquaintance, while assisting the man in experiments that might cure him of his hairgrowing habit. But it soon turns out that Bradoch is a liton those who disarraced and rejected him for his he's had it, in no uncertain terms. The mad scientist



Wandesa (Pasty Sheppard) menaces the helpiest Elvira (Barbara Cappell) being held by

gets his-from the enraged werewolf!

in the Ousinsky saga, But this time, Ouninsky took cent of the old-time monster rallies of the 40s when studios decided that the more monsters you shoved at an sudjence the bioser the box-office

EL HOMBRE QUE VINO OE UMMO. (translation: known in Smith as LOS MONSTRUOS DEL TER-ROR and in Mexico as OPERACION TERROR) comin, a Mummy named Pha-Ho-Teo and a heavy layer of science-fiction space opera of the "they're out to take

over the world" variety Co-produced by Jaime Prade (Spain)/Eichberg Film (Germasy)/International Japuar (Rome), the scifi/horror epic gave the top spot to Michael Rennie with top European star Karin Oor (remembered by some audiences in the U.S. as Blofeld's secon who was devoured by the piranhas in YOU ONLY LIVE TWICE) second in line The plot had alien invaders from the planet Ummo set-

tral Farone. Taking over the bodies of some dead Earth scientists, the allens, led by Odo Warnoff (Rennie), plan to launch a campaign of terror against mankind by reviving many of the monsters of popular superstition. So saying, the aliens proceed to track down and gather together the Mummy, Frankenstein's Monster, Oracula and the corpse of Waldemar Ouninsky (Naschy again). Ouring the search-and-retrieve operations, various deaths occur. But it soon turns out that the main danger to the project, outside of discovery, is within the alien 53 ranks itself. Brilliant though he may be, Warnoff has not recknod with the emotions inherent in the bodies of the original 'owners.' One of his number, Maleva, has begun to fall in love with Waldemar. Full moon. ... Waldemar changes aroin and goes on a

rampage in the nearby town, easiing the police and the willages to prepare a raid on the castle. Aided by Malera and another alien, Waldemar turns on the other creatures, belying in destroying them. Now as weerwork, Waldemar goes after Malera who finishes him off with the traditional silver bilets, just as the villages and the traditional wilder bilets, just as the villages and however, Warnoff's alien controllers, an punishment for his failure, change him back to his rightful form, leaving,

him to die in the blaze.

LA FURIA DEL HOMBRE LOBO (1971) gave a row cause for Daninsky's lycanthropy with a page out of WEREWOLF OF LONDON. This time, Daninsky was part of a scientific expedition in Tibet, attacked and bitten by a transportation of the property of the

Shorpas who give him a strange parchment (no Mariphasa plant here!). Back in civilization, Waldemar reads the document . . . and wishes he hadn't. He has just learned that the curse of the werewelf has been that's missing to trigger the change is the full moon. Desperate, despairing . . . and not too crazy about the whole situation, either ... Waldemar more to see Dr. Illors Hellman, an old flame he had left in order to marry another girl. Erika. Bitter over the years. Illions is delighted to have Waldemar come to her for help. Being like any vengeful sort, she sees a chance to have her moment of one-unimariship. After being dropped by the fickle Waldemar, Illona went on to become a great scienhas Waldemar attack and bite his own wife! Now there are two werewolves running around. Before the picture is hers from the enraged Daninsky, after firing silver builets into him, giving him one of the most expensive cases of



Paul Narchy feels the bate of the other dagger. The dagger is even more orbitating than fleat! But altowards no more dangerous



vampire of Mexico.)

NEVER ASK A WEREWOLF FOR HELP

Gerrany (Atlas International—Munich) and Spain (Paltas Pilms) combaned forces for LA NOCHE DE WALPURGIS (or THE WEREWOLF'S SHADOW, in 1970. Sharing the screenplay credit with Hans Munkell, Jacinto Molina/Nachy scened to come up with a direct connection with the pervisous picture. Waldensar Danisaky is dead (?) and interred in a crypt when a police surgious and this aide come to perform a natural control of the surgice of the supposed weered?... or the sujhi of a matter of the surgice of the surgi

removed prior the copyect, and Jacquier the two medical stra.

In Pairs, Eriter and Genoryses, two attractive medical strategies, and the second prior to the medical strategies, and the second prior to the second prior the seco

bases in the middle of the forces. He offers them the beliefer of his beaue, coplaning that if will be a week beliefer of his beaue, coplaning that if will be a week beliefer from a man from the rillings, will surrive to being spiglios. The print source, on awave that the biddy host, which was the surrive to the surrive to the surrive to the Walderman, evidently keeping kinned in indultion to the cancel do any demand unfaired from the limit of (nothing like experience) and Gothic churches, Walderman Angle the gibt locate Wandersia's grave. Generous opens it and cut has well set to the coffine Wandersia's Aghet he gibt locate Wandersia's grave. Generous opens it and construct when the contration of the surrive that the contraling the surrive that the comtraling the surrive that the surrive that the contraling the contraling the surrive that the contraling the

about to vampirize her former friend. All Geneviove receives for her efforts is a stake in the heart, courtesy of Waldermar.

Many corie events lead to the climax. Armed with the

Wardenat's tomb, only to chatge into the werewoll again. The vampire and weewolf clash, with the wolf man ripping old. In energy blood, But note that the man ripping old has mergy blood. But note again, and the state of the lapite habite, planges the cross-degree into shake off his lapite habite, planges the cross-degree into shake off his lapite habite, planges the cross-degree into shake off his lapite habite, planges the cross-degree into shake off his lapite habite, planges have plant and the company of the

Softmand's Commandate of the first in the grandson of the informous scientist, who has rediscovered that formula again. Justine, Jekylft beloved, is attacked by a magger, only to be recised by a stranger samed. Waldernamy Daninsky, Waldernam's secret is soon out and Justine takes him to see young Dr. Jekylft. Trying a designed side, Jekylf decides to try the new formula on Waldernam. — with according treated the reverwel seems to have



Justine, given a larger dose to Waldemar. The result: Waldemar may be free of the wolf man, but now his splitpersonality has produced a dividend — the evil Mr. Hyde has returned, taking over Dianasky's body and commiting several crimes. And Waldemar thought be had rooblems before!

Trying to come up with a new tangent, after the next silver builet, Naschy whipped up a screenbay that gase the audience a look at one of Waldeman's ancestors... plus another origin for his werewolf problem.

A WEREWOLE'S EAMILY PROBLEMS

EL RETORNO DE WALPURGIS (1973) began in the 16th century, when Poland inwelde Hungarry An army, led by Innous Deninsky, the Infamous inquisitor, had captured a quaint little area known as Transplvania, ondemning many victims to the "persuasive" methods of the Inquisition as well as the stake. Among those condemned was Princess Elizabeth Bath-

soey who, before she went up in flames, placed a curse upon linness and his future descendants. The year is now 1900, and in that cheery little vacation spot in the Carpathians, a series of horrible mueders are occurring. . all during the night of the full moon. The stillagers believe that the killings are the work of an ex-

caped homicidal manuer. Sharing that helief is Waldemar, descended from the inflamous inquisitor. Experting a baby, Waldemar's wife Kinga learns, from one of the did servants, the truth about Waldemar's family tree. It seems that the cares not no leisanch as a limited.

one of the old servants, the truth about Waldeman's family fee. It seems that the curse put on Iriness has claimed her hasboad as its latest votins. He becomes a werevoil when the full moon rises. Naturally, Kinza inti too crazy about the whole classification.

ton and determines to do something about it. She drives a silver cross into his beart. But, with an offspring on the way, it's pretty obvious that the curse, or the picture, inn't



Smith, at well at Spain, has produced some celebrated be tree, such as Oliver Reed in THE CURSE OF T

over yet. Perhaps the son of Waldemar Dusinsky will carry on. Who knows? As stated earlier, Naschy's creation and the Wolf Man

of the 6% do have a few vague similarides. Visually, both other meany thing in the traditional dark shirt and trouvers. Both has aware of what's happening to them the same of the same and the same and

Originally, both bocame the way they were through the bits of another werevoil (at least in the first picture). And naturally, both have the same reaction to silver bullets... they die, what clies?

The fact that Nazahv has been able to maintain the

Ody a few of Faul Nackyt Mint have appeared America, Lo Marco Del HOMBER LOBO arrive an FRANKINSTRINS BLOODY TERROR. LD OWNER OF THE AMERICAN AMERI

Whother or not this occurs, one thing is cervain. Past Nanday is possibly the first new terror star to appear since Peter Cashing and Christopher. Lee mode their impact on the movel-going public with Hammer Flining and the control of the peter possible to the peter possible to the peter possible to the peter pe

compositioners as both actor and writer. It will be interesting to observe, through the bits and piccus of information that drift over to the U.S., what Nassday's near projects will be. In interviews in various magazines and in the excellent Little Stop of Horrors Inazzine, he has stated he would like to do a film with Cashing or Lee. His interest in the funtatitie is obvious, hence, whitherfor or not Paul Nisardy continues to child the

spines of audiences in Spain, he will at least have carried his own particular in the liating of those who made an impact in the field of terror cinema



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What's Happening in Horror & Fentasy News & Reviews By the Steff of MONSTERS OF THE MOVIES

Hammer Frankenstein, THE CURSE and John Elder, who through the years history of vamperes and how best to else? . . . demons and sets out to get rid has written many Hammer horror seek them out and, once found, com- of them has, both turn in another fine episode in Hammer's continuing sags of Dr. and death. This time Frankenstein been building another morster: a creature played by Dave Prowse. One with sucking blood from their victims distribution. asylum is Bernard Lee, familiar to M. In the screenplay, Frankenstein grafts Lee's hands onto his new mon-

Peter Cushing is also starring in FROM BEYOND THE GRAVE, a Bros. Produced by Max J. Rosenberg and Milton Subotsky, the Amicus film Bannen, Diana Dory, Ian Carmichael and Margaret Leighton. FROM BEhorror film comprised of stories by R. Connor and adapted for the film version by Robin Clarke and Raymond

VAMPIRE CASTLE: CAPTAIN KRONOS, VAMPIRE HUNTER which Columbia Pictures is distributing on the same program with FRANKENSTEIN AND THE

NEW FRANKENSTEIN: Peter MONSTER FROM HELL, stars vampines themselves, previously Cushing returns to the horror screen. Horst Janson as Captain Kronco, a withered and aged, now suddenly are as Victor Frankenstein in Hammer professional vampire hunter who, rid- young again and full of life Films' latest Mary Shelley-inspired ing a black horse and wielding a William Marshall doffs his fance thriller FRANKENSTEIN AND sword, travels the length and bredth of and cape for AIP's entry into expr-THE MONSTER FROM HELL, medieval Europe in search of the living cigm proportisker. ABBY, a chillen released by Columbia, Terrence dead, Riding with him on vampiric filmed in Louisville, Kentucky, Mar-Fisher, who directed the original adventures is John Carter as Professor shall portrays an archeologist/clergy-

Brian Clemens wrote and directed A med, swinging Phantom seems Frankenstein's experiments with life the Hammer Film, which tells of upon us with PHANTOM, a musical Kronos' war against the vampiric edition of our old fiend THE assumes the mains of medical doctor at House of Darward, and straving from PHANTOM OF THE OPERA. an insune asylum where, aside from more traditional vampire story Super-composer-actor Paul Williams his mudhouse duties, he has secretly themes, CAPTAIN KRONOS vam- (who anneared in the last "Planet of pires not only walk about in the day- the Apes" film) stars, as well as having grotesque, squat, Neasderthal type of time but are not so much concerned written the songs. 20th Century-Fox is



as they are in draining the youth from them. This form of vamoiric victimizing allows their victims to age rapidly, in mere moments, while the

Hieronymous Grost, a hunchback man who just huncens to have a OF FRANKENSTEIN back in 1957, man-of-letters who knows well the evil daughter-in-law possessed by ... what

other musical creature fest with Harry TERS OF DR. Z. formerly known as Nillson as the toothy one's offspring ZAAT. Filmed in Florida, at such loand Ringo Starr as Merlin the Marieian, still on his trip from King Sorings and Rainbow Springs, DR. Z. Potts' scientific interests Arthur's court. The late Dennis Price tells of a recluse scientist who believes stein, and the traditional assortment of shouls, werevolves, mammies and other dark desigens have their

Cinemation release

the film purports to show footage of a cat-fish, about 18 inches long. A story Osilvie, specialist for the Florida Game Commission as saying "... there are millions of them . . it would pletely eliminate all life."

Plants are popular. People are buying 'em reading about 'em talking about 'em and talking to 'em. Vic Ghidalia, not letting the grass grow under his feet, has edited a supernatural paperback collection "Nightearly pest year.

Described as "the day the plants GARDEN features stories by Ray Bradhury Fronk Herbert Robert Silverbore, Frank Belrao Long and

Docald Wandrei HORROR HIGH: "I besitated long before I put my theory to the test but late one night I drank it and then followed the most wearking name convulsions, followed by maunen.

-Edward Hydel" Crown International's HORROR HIGH, produced by the Jamieson Film Company, stars Pat Cardi as any other course. Not even his English can change his mind about that, and SON OF DRACULA marks an monstrous thing in BLOOD WA- running a film version of Robert Louis Stevenson's Dr Jekvil and Mr. Hyde in her English class one afternoon, in cations as Marineland, Green Cove fact, only seems to further Version

Just like Henry Jekylt in the moviapparently portrays Baron Franken-man can be altered biologically and be's usen in class. Ports too has been live underwater like a fish. His dis- conducting secret laboratory tests and covery of the chemical ZaAt enables also like Jekyll, Potts too becomes a him to mutate catfish, and then victim of his own strange experiments. moments. Freddie Francis directed the charge himself into the aforemen- finally turning into a horrendous montioned monstrovity, who begins to ster who continually murders revole in wipe out those who scoffed at his fits of bestial rare. In one sequence, A half-man, half-fish does his own theories. According to press releases, Poets even destroys Miss Grindstaff,

ONSTERSCOPE MONSTERSCOPE MONSTERSCOPE

OPE MONSTERSCOPE MONSTERSCOPE MONSTE



The Creature (David Proves) runs areak

who was planning to flook him in Fastish, Using her own paper cetter, Potts the Morster cuts off her fingers and then her head! Then, again, he becomes his normal, everyday self. Nobody at HORROR HIGH, of ster are one and the same

HORROR HIGH, produced by James P. Graham and directed by Larry Stouffer, co-stars Rosie Holotik as the young scientist's girlfriend, who thinks that Potts is really the kindest person she's ever met. Austin Stoker as Detective Lt. Boseman. though, thinks maybe he's not, as he detifully begins to unravel the mystery the horror-crammed high school.

F. Glut's True Fompires of History Testures not only a carrival of combine encusts. THE FLESH AND BLOOD

recommended for everybody whose interest in vampires goes one stenbeyond horror movies alone. Too, Glat's vamnire history also has the rare publishing distinction of having

(1196) The Vampire Lower of Poris

Grange (1875), Captain Pokrovsky

Vamoire (1963) and many more. In

all Glat documents over fifty true-life

Legend and Elizabeth Bathory.

back (HC Publishers, 1971, \$1.00) and called "The Zombie Stomp," during now being published in a more permanent, library edition in hardcover Previously, Glut's The Donospar Dictionary (Citadel Press \$12 50) year rated one of the ton 63 reference books of 1973 by the American Library Association. Glat currently is working on The Dracula Legend for The Scarecrow Press, with cover by Larry Byrd Dracula. The Dracula Leaend is a non-fiction hardcover about Dracula in films, books, magazines and Hanley, Robin Askwith David

Stockler's TEFN AGE PSYCHO theater to produce their own com-VAMPIRE HISTORY: Donald MEETS BLOODY MARY in color munal play, titled appropriately

sive, documented history of real-life zombie monitors that break loose samples cases with Introduction by from the screen at a certain point in D. Scott Roso, the noted para- the film and then run on a rampage of revehologist. Beginning in 41 A.D. evil right through the audience. Diswith Califorda, the notorious Roman tributor los Karston businestormed Emperor who Romans believed would this novel idea of "real. Eve monaters" rise un from the dead as a vam- terrorizing movie audiences and his nire if he were not buried properly extra-added brand of showmanship with all vompire precoutions. Glut's with Steekler's horser film has effecwell-researched and interesting non-tively been giving audiences additional fiction hardcover takes you through thrills wherever it plays.

(Castle Books, \$4.95) is a commenter, manufacts on screen but also a horde of

(1613). The Vampire of Groelin film starring Cosh Flags. Carolyn

Brandt, Jack Brady, Brett O'Harn and and The Yampire (1905). The Assan Bill Turner and denicts the unird tale of Madame Estrella, a fortune teller at has been transforming many of her Illustrated with many scenes from fortune-scekine outtomers into horriramnire films starring Boris Kerloff. No. mindless rombin mousters. She Christopher Loc. Rela Lucosi and know her zombie nots in a secret case others. True Vanyages of History also at the rear of her fortune tellers' tent encludes chanters on both The Dracula and uses the monsters for purposes of revenue against her enemies. Cash "Countess Dracula," the wicked lady Flags and Carolyn Brandt become her who liked to bathe in blood. Glat's victims when Flags is changed into a book is a very good reference work zombie whom Madame Extrella (Brett Carolyn Brandt, a dancer who accidentally stumbles upon Estrellis's hydre case of rombie monsters Ray Steckler's ususual horror film also features a musical dance number

which the cased zombies break loose before the police arrive on the scene THEATER OF THE MACABRE THE FLESH AND BLOOD SHOW SHOW grassomely shows what happens when Ray Brooks, Jensy Howey, Penny Meredith, Luan Peters and other struggling young actors and TEENAGE PSYCHO: Ray Dennis actresses take over a deserted old



Work the control of the new CRS PADIO MYSTYRY THEATRE there are control

tors find there is someone else added in the basement of the haunted theater. Then, after steading the rest of Penny's corpse, the maniac strikes anything to do with the borrible again, this time fiendishly murdering crimes now being committed at the Howey of the horrible crimes but everybody knows they have to search further to unearth the identity of the from Oskello and thus forcing the

Ray Brooks and Jeney Hanley die climas sequence is shown in 3-D.

SHOW. Soon enough, though, the ac- into the past history of the theater and learn the theater was last owned by to their cast: as unseen, unknown Patrick Barr. After a war-time maniac who begins his macabre acts of production of Othello, Barr dishorror by decapitating Penny appeared Barr's wife and a young Meredith's head and leaving it among Othello actor also disappeared at this was figures the acting troupe discovers time. Can the mysterious circumstances surrounding Patrick

> THE FLESH AND BLOOD SHOW climaxes with Ray Brooks directing a re-enactment of a scene savage maniac to seveal himself. This Par Card says Anlio to one of his little

"Frankenstein," "Dracuin," "Dr. Jekyll and "The Dream Woman" as well as an entire and how seeing one of the gruesome exhibits inevitably leads one man to commit a horrendous crime which strelf then becomes one of the prime exhibits in "The Murder Museum." Housed by E.G. Marshall, CBS annel series of sew radio thrillers broadcast seven nights a week over the CBS Radio Network. Radio veteran ROD SERLING'S ZERO HOUR

HORROR ON THE AIR: CBS

been presenting hour lone adapta

tions of classic horror talkes like

is also broadcasting borror and mys-ZERO HOLIR is breed 5 meets a week Monday through Friday, over the



friends at HORROR HIGH

ONSTERSCOPE MONSTERSCOPE MONSTERSCOPE

COPE ... MONSTERSCOPE

Mutual Broadcastine System and Monte Markham, Leslie Ann Warren and Richard Descon in half-hour tales of mystery and imagination.

ATOMIC MONSTER THE known Tor Johnson borror film, proly been released to television. Cardoza said the film had recently appeared

Written and directed by Coleman FLATS stars Tor Johnson as an atomic scientist escaping to the United Russian arents are caught in the blast the agents are killed. Johnson is not, Burned terribly, his brain tissue Johnson lives on to become a of the desert country. The film also

cs. Conrad Brooks, Marcia Knight

and Bing Stafford.

rather mad scientist who believes that man can only survive on this planet in plants. Pleasance's experiments therekidnapped men and women to further his researches into hybrid life forms. are, to say the least, monstrous. Aside also koops a grant man-cating plant, Pictures is distributing the Britishmade horror film. THE DAY OF THE DOLPHIN is

another new scientific tale, with George C. Scott in the role of a scien-



Scott is being financed by a foundation whose members soon enough bozin interfering with his work, wantphins for their own dispolical purnouse. The high-budget film is directed by Make Nuchols from Robert Merle's COMING YOUR WAY: A FAN

TASY SPECTACULAR, a top secret special effects fantassy epic is in preproduction work, produced by Bob Clampett, directed by Bob Greenberg nett, whose TIME FOR BEANY has become a TV classac, is also working here with special effects ace Jim Danforth of JACK, THE GIANT Rick Baker to create a whole new entalogue of mind-boggling unearthly monsters for the color spectacular Mike Henry has been set to star in the

THE RETURN OF THE CHOST STEIN, 1984-produced and direc-Lie Renay and Colby Harnes. In films. Hart has starred as CAPTAIN AFRICA and JACK ARM-STRONG and on television for a season as THE LONE RANGER

while Liz Renay is currently being THE MAN WITH THE GOLD EN GUN-Saltzman-Brocolli profrom the novel by lat Fleming, with Roger Moore as James Boad, Britt

Ekland as Mury Goodnight, Bernard Lee as M. Los Maxwell as Miss Moreurency and Christopher Lee as Scaramanga, the ice-blooded BLACK THE RIPPER-produced and directed by Frank Saletri. with Hugo van Patter. Renata Harmon. Tuger Joe Marsh and Liz Renay. MARY, MARY, BLOODY MARY-starring John Carridine Cristina Ferrare and David Young

the famed satronomer, featuring Col-WHO?-with Elliott Gould

COLLEGE OF DEATH-with Dean Somer, Maribel Martin and PLANET OF THE APES-1

-Hanna-Barbera animated car-









The elder Lon Chaney was a great star in his own right—a major attraction when the movies were etil aliant! The younger men, who became known as "the Wolf Man," carried on a tradition of terror begun by his father. Here is how that Dynaety of Terror heads.

By Jim Harmon

Silent movies have influenced the lives of people sho are young today more than they would readily admit. The silent era was the formatire period of the whole movie structure. Modern movies and television shows, and the come strips and books that imitate mov-

Change Sr. In those years of the silents, his films had were even more serious attention by critics than almost any sound horror film. (When I speak of money. I'm making an allowance for inflation—the dollar was worth at least three or four times as much back then) While I am not all that many years older than many of the readers of this magazine, too yours to have over soon a silent movie on first release, the silent era has always been fascinating to me. As a boy in a small town in Illinois, one of my favorite Christmas presents was a toy 8 MM movie projector and a box of very short films that went with it. In those days, almost all of " these films were from the pre-sound films of many years before. Now you can obtain home movies of current by exceed all recent nictures. Only very old films. often out of copyright, could be used for 8 MM. Most of the films I had were husblashts running

50 ft. (four muuses) or even 25 ft. (two minutes). There were chips of Cherlic Chaptin in his transp coifi diggrap a disch, and the Our Gang busch of kids comercianes called the Little Rescala) playing around in a nonmining poel. I had one "minumentel" 100 ft. (film of had back cross of a fromier salson ft was years before 1 got a "colossal" 200 ft. (film—another Our Gang corner, Of course, an approximate 200 ft. is the standard of the Chaptin of the C

You may sepect may to say that my favortic of all these little firms was one of not Change in 'I'HE HUNCH-BACK OF NOTRE DAME, Wrong! No fitten of Charry were made up for besse use back then, or those of any other horror star, I was in my teens before Castle officeed such tides as BRIDE OF FRANKINSTEIN and ABBOTT AND COSTELLO MEET PRANKINSTEIN and ABBOTT CAST CONTROL OF THE NOTE OF THE NO

desire in me to see more silent films.

Occasionally, you could get a chance to see a few somes from the silents in some documentary on TV, but never any full length—not in my part of the country, at least.

When I finally moved to Los Angeles in the 1960s, one of the first things I did was to go to the famed Silent



70

movie program. As five would have it, the Charlie Chiplin short comedy contained scenes that I had had on 8 MM since I was a small how. The feature was-THE SEA IN SHIPS Not a had their But Lon Changy came soon afterward. I went to the Cornet Theatre where they had a triple feature more in DR. JEKYLL AND MR. HYDE, and Chanes in THE PHANTOM OF THE OPERA. (For one of

the first times. I met there Roo Havdock, now a Monsters of the Mosses staffer.) For the very first I could not see the film with the same eves the original audience had seen it some forty years earlier. ENSTEIN and Lugosi in DRACULA-not once, but horror to be entirely new to me. Yet . . . I felt the power

THE PHANTOM was a film word beyond contereheasion, made even stronger by being in unreal, unearthly silence and by being so separated from my life in time that even the characters that were suppsoed to be "normal" seemed bizarre in appearance ture of another world than Karloff or Christopher Lee Since that time, I have seen many other Lon Chaney Sc films, and I have studied his life and career.

Los Chancy was born on April Fool's Day-April 1-1883. In the older sense of the word, Chiney may have considered himself a "Fool"-one who were Of course, Chaney's "court" was not royalty but the mehlec

His mother and father, Frank and Clara Hennessey souted with the sign language of deaf mutes. Although Lon was been with normal powers of speech and hearing, he also learned to communicate in this sign language Speaking with his hands was more to young Lon He could simulate the flight of a bird with his hands better than spelling it. He could simulate the posture and manner of some neighbor faster than namine him. Lon Chancy could have received no better training for rust as today's films require some ability at delivering

Change worked as a prop boy in a local theatre. belong the stage actors in every conceivable way, as After working in his brother's theatrical stock company, marrying Cleve Creighton, fathering a son (Crowbton, later Lon, Jr.), and separating from his wife, Lon Chancy finally got a regular job in motion mine for odder a day is the motive ridge, a brace. It is encound like apoly for an easy jet. On neveral consours, I tabled with another issue. On neveral consours, I tabled with another issue in these days. For your money, you seem a though a for your money, you seem a part of the aboutlety avoiding the disciss stand you too the standard with a part of the subject of the table of the standard with the part of the subject of the standard with the standard wit

in a William S. Hurt picture. RIDDLE GAWNEL.
According to Fore, Formy, Flour T. Letter, The Attenty of
According to Fore, Formy, Flour T. Letter, The Attenty of
the Hart gave Change some useful anterestion. Change
will all ease pluring the villam opposite Hart to
cause he was labrier than the Vencience, this possible Hart to
cause he was labrier than the Vencience, that gave
the which they were both familitary. After this, Change
with which they were both familitary. After this, Change
with which they were both familitary. After this, Change
an immensable memorate to have observed free; thill Hart
playing a villam while Loc Change anomed the attitude
of a Wastern Eard off after the level on some atten-

(Actually, Chaney did play the hero in some semi-Westerin such as NOMADS OF THE NORTH. The status of star came to Lon Chaney about 1919 when he made THE MIRACLE MAN. The story concerned Chaney as a crook who deliberately twisted his body in a pathetic shape to lure the charity of





The top-haited gentlesses is Low Chang) as she Vample LONDON AFTER MIDNIGHT. What picture did Lo Chaney, Jr. play a tampure in? (A Martel No-Prite for

response prooptic. He tred to sate a blind old mate, in this blank robust as the "the Miracle Man," in an onfine the blank robust as the "the Miracle Man," in an ondering racket. Change would pretend to be cured, by utteried up his body, and lure great contributions to the old man, which Change would steal for himself. But the old "Patristach" on he was also called was so generate he headed not Change's body but his mind and out. The change is character offsered a wonderful opportunity

was more than equal to the challenge.

It was not until 1923 that Chaney made the first of his two best-remembered pictures, THE HUNCH-BACK OF NOTRE DAME. To this point, Chaney had played Orientals, legless cripples, old mee, young men. Now he was to portray a MONSTER.

He could marely have played the poor bell-ringer of the cathedral as a sharebiling brate, carrying out the washe and commands of the other cheateders. Chartey was not content with this. He found an inner motivation, making Quasimod his own mace, reacting to others, but carrying out his own decisions.

For the torrund cauter self, the nut all his knowledge.

of makes up to work. The materials he had to work with were more promisers them to use today, but for could argue that in spite of this, he often seleited more believable results than artists can obtain today, believed to the selection of body. Strapped to his back was an artificial hump weighing mensy portfa. A hump, bathery false tails covered much of his body, this fare was distorted by resident test and said of cotton and war in his choices, the first time are in the more merely stone had to brite swanging from bell roges and saving a poor quite brite swanging from bell roges and saving a poor quite.

Three was certainly far less sympothy for Changy for the year roes, that of THE PHANTOM OF THE OPERA. Changy face was twisted by his devices into a living death's heed But Erik, the Phantom, had far less humanity than the Hunchback. He did have some human finlings, such as a blird position for the price. It is made him believable to the nutlexer. After the scene is which the castured occurs since.

Elta, very impressently surmants: Erik at the coronic of his world organ, the picture becomes an endless reof traps and escapes, a dozen movie serials relied into a contract of the contract of the contract of the contract of an existin picture than a gure chorror film. Although Channy strengly influenced the scripts and direction of all has later films, Wallone Worshey directed HUNCHBACK, and Rupert Juliae did the bosons for HANTOM. The difference above, some discussion of the con-

style a number of Chaney pictures, including WEST OF ZANZIBAR, LONDON A FETER MIDNIGHT, and the first, pilent version of THE UNHOLY THREE Chaney's first sound picture was a remake of THE UNHOLY THREE (directed by Jack Convay). In it, Chaney displayed that his voice was as adopt as his body. He played a warney of roles, including an old

After this success, he was supposed to have starred in both the sound FRANKENSTEIN (perhaps Chaney would have played both the doctor and his menster) and DRACULA. His death from cancer ended those plans. People no lorger sale "Don't step on it—it might be Lon Chaneyt".



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Monstermail Your stream of comments on the first Issue of MCNSYERS OF THE MOVIES

The interesting thing about these letters is to see how we have ANTICIPATED ACKIES, what do you think of these suggestions from other readers? If enough

stein "The Cet People," "The Wolf Man," Planet MJO.M. could do it or

my's Hand," and "The Investile Man " Make not be really daring and do a comparating them therty or forty pages long (breek 'em magazine to Monsters of the Movies, de-

I enjoy reading MONSTERS OF THE ebout the seriels Bele Lugosi made? I



Dear Mervel Editors. ane celled MONSTERS OF THE MOV-IES I have a suggestion out Godzilla in ULTRA MAN it elways has monters. The

becomes ULTRA MAN. So ULTRA MAN is ULTRA MAN In one of the shows it falls how he become ULTRA MAN (Alterni) about 65 monsters of you wetch ULTRA MAN) In case you don't know Godzyle's friends, here's five of them Monda, Gorgesaurus, Monthra, Rodan, and Mon Getereh M.O.M had all the moresters I love to hete, Especially KING KONG beguested I'm a monster freak Keep up the

12433 Industrial Road PS I hope I'm not thise only one who

finest 51 Nes ever, "The Forbidden

devoted to the "A & C Meet

"The Addenys Fermin" "The Targett "Route 66" episode featuring Kerloff * Feetures on httle-known but well-

* A long series (ebout ten perts) on the supernatural in intereture from Ceade of Otretto to the present Biographical erboles

"Cebinet of Dr. Caligen" Tell me some-* Regular book and movie review col-* Prose Ection. How about one super

phics. "What If" W.C. Fields had played Dr Jakyll and Mr. Hyde Henry Fonds Mord the executioner in "Tower of London'' or the Mary Brothers had starred



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